



Tyne & Wear Archives & Museums
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www.twmuseums.org.uk

A meteorite has hit the earth





How YOU can survive

NEW GREAT DEPRESSION



Why you should spend
all your money
BEFORE the
banks collapse!



WILL WORK FOR
~~\$100,000~~ ~~\$50,000~~
~~\$20,000~~ A YEAR
MAKE ME AN OFFER!

© 2008 The Business Plan Group



National Museums Liverpool

Great North Museum: Hancock



Old museum/new museum

- Museums are provided on behalf of their audiences and audiences are expected to accept what is provided
- Audiences are active participants and not passive consumers of information; they are involved in shaping their museum
- In the entrepreneurial museum they are also involved in its success and resilience

Deutsches Auswandererhaus, Bremerhaven





Before the Crash

- Steady increase in public finances and grants (HLF/ACE/Renaissance)
- Sector growth – millennium developments etc.
- Greater emphasis on social model – engagement

Guggenheim Abu Dhabi



Museums Association Cuts Survey 2013

- 49% of responding museums experienced a cut to their overall income
- 23% of respondents saw their overall income decrease by more than 10%
- 37% of respondents cut staff
- 21% of respondents cut staff numbers by over 10%
- 47% of responding museums increased the numbers of volunteers and interns
- 23% of respondents reduced the number of temporary exhibitions
- School visits decreased at 31% of respondents
- 28% of respondents reduced the free events on offer

This decline in the UK's world-class museums coincides with increasing demand for museums 52% of the English population visited a museum in 2012/13 - a significant increase from 42% in 2005/06.

What has changed

- Rapidly declining public funding, and increased competition for lottery funding
- Government focus on Philanthropy
- Funding focussed more on sustainability of organisations
- Need to find new ways of plugging the funding gap to deliver mission



What do you do?



In Italy, at the Casoria Contemporary Art Museum in Naples an art museum director promised to destroy three pieces of art a week, with the agreement of the artists, until the government pulled back on funding cuts.



Discovery Museum Donations Week (October 2012)
Donations increased by 155% compared to October 2011
No. of Gift Aid donations increased significantly
Average donation per head increased by 150%

MUSEUMS
ASSOCIATION

WORKING WONDERS

AN ACTION PLAN FOR THE
MUSEUM WORKFORCE



Supported using public funding by
**ARTS COUNCIL
ENGLAND**

April 2013

Key recommendations for the museum workforce

1. Strengthen leadership and management
2. Develop business, enterprise and entrepreneurial skills
3. Open up entry to the sector and diversify the workforce
4. Commit to Continuing Professional Development for staff
5. Develop sector-specific skills

RECOMMENDATIONS – 1

Strategic bodies should:

- Support leadership and management programmes as part of delivering their national strategies and policies

Funders should continue to support emerging models for

- Continuing Professional Development (CPD)
- Regional or local knowledge sharing networks
- Bring past publications and resources on specialist skills together online

RECOMMENDATIONS – 2

- Aspiring leaders and managers should use current development opportunities to create a vision for the future of their organisations
- Leaders and managers of museums should embrace an enterprising attitude
- Museums should adopt practices that support diversity
- Employers should support their staff to undertake CPD linked to their role and overall strategic priorities
- Museums and training providers should share materials online

- Organisations should put together knowledge management plans that enable them to understand the skills and knowledge they need and link this to CPD

The MA

- will relaunch the Fellowship of the Museums Association (FMA)
- investigate how it can provide support to mid-career individuals and those who work freelance at some point in their career

CONCERNS

- Museums need to radically reassess their role and purpose
- An oversupply of people who want to begin a career in museums
- Networks need to be outward-looking in supporting colleagues and linking to public outputs

Three reasons for development . . .

- To do my job better
- To progress my career within my organisation
- To progress my career outwith my organisation

More info...

MUSEUMS ASSOCIATION

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Campaigns

- Fighting the cuts
- Government strategies
- Workforce**
- Ethics
- Statements and responses
- MA in the news
- Museums 2020



Workforce

Improving staff recruitment and development

The Museums Association has campaigned on a wide range of workforce issues, to improve the way museums recruit, use and develop their staff.

Workforce action plan

In 2013 the MA published Working Wonders: an action plan for the museum workforce. The action plan is a call for museums, funders and strategic agencies to recognise the challenges that museums and galleries currently face and support workforce and skills development to meet these challenges.

[Please click here for more information](#)

Diversity

Notifications

- Weekly newsletter**
- MP newsletter**

Membership

- For me**
- For my business**
- For my museum**
- Members Free Entry**

Professional development

- Associateship of the MA**
- Fellowship of the MA**

Find

- Find a job**
 - Curator
 - Education Officer
 - Visitor Services Assistant
 - Managers

AN ACTION PLAN FROM THE WORLD'S
FOREMOST EXPERT ON BUSINESS LEADERSHIP

Leading Change



John P. Kotter

HARVARD BUSINESS REVIEW PRESS

TYNE & WEAR
archives &
museums



Where does front
of house fit in?

Ingvar Kamprad

Ingvar Kamprad, Founder IKEA:

‘You will find your best ideas among employees on the floor – pick your ideas from those closest to reality. This way you also learn the important distinction between real and imagined needs between productive and destructive costs.’

(Quoted by Bryn Jones Associates)

What do you call your front of house team?

- **Warder**
- **Attendant**
- **Museum assistant**
- **Information assistant**
- **Visitor services assistant**
- **Gallery assistant**
- **Room steward**
- **Caretaker**
- **Docent**
- **Gallery guide**
- **Customer service**
- **Invigilator**

What roles do your front of house team undertake?

- **Visitor service**
- **Tourist Information**
- **Customer care**
- **Security**
- **Health and safety**
- **Maintenance**
- **Cleaning**
- **Guided tours**
- **Manual handling**
- **Art handling**
- **Exhibition build**
- **Meet and greet**
- **Retail**
- **Soliciting donations**
- **Event management**
- **AV Technician**
- **Catering**
- **First aid**
- **Announcer**

TO HAVE A GREAT FRONT OF HOUSE SERVICE YOU NEED:

Great data . . .

Great training and knowledge .

Great engagement

Great teamwork

Great friendliness

Great retail skills

Mystery Shop

- Telephone Call
- On Entry into Building
- General Reception
- Enquiry
- Shop Facility
- Cafe Area
- Toilets
- Lasting Impressions

Generally, I feel most treated as: A valued customer

The service I received was good and I would probably return

Tips from The Lightbox, Woking

1. Stay friendly

"There's an element of personality here: if you want to work front of house you have to be a real people person, and genuinely enjoy the company of others.

2. Listen to people

"When you're working front of house, you get a unique insight into how people are really responding to the space.

3. Know what goes where in your gallery

"It sounds really simple, but when people come into the gallery, they're going to expect you to know everything. So you need to make sure you do – or as much as possible!

4. Be sensitive to your gallery's audience

"At the Lightbox, a lot of our visitors don't actually go to galleries all that much. So a lot of my front of house work is about making them feel really welcome here, whether it's their first visit or their hundredth!

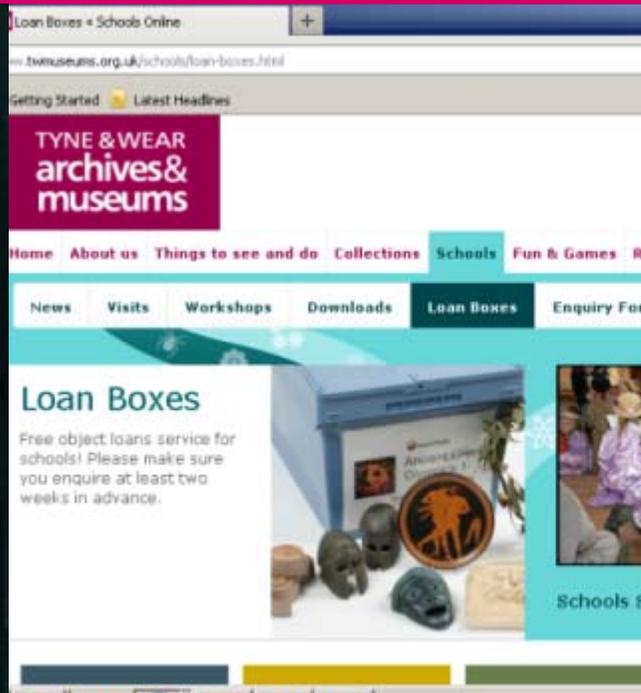
5. Build up work experience in museums and galleries

"If you want to work in gallery visitor services, volunteering can be a great way to build up your CV,

A little bit about the future

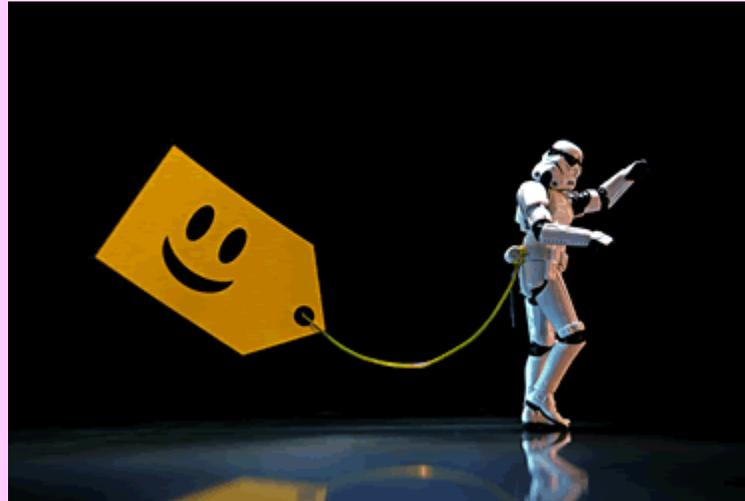
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Entertainment versus education versus shopping



The internet of things

There are estimates that between 50 billion to 500 billion devices will have a mobile connection to the cloud by 2020



<http://blogs.computerworld.com/privacy/21369/glimpse-your-life-2020-thanks-internet-things>

US population and museum visiting



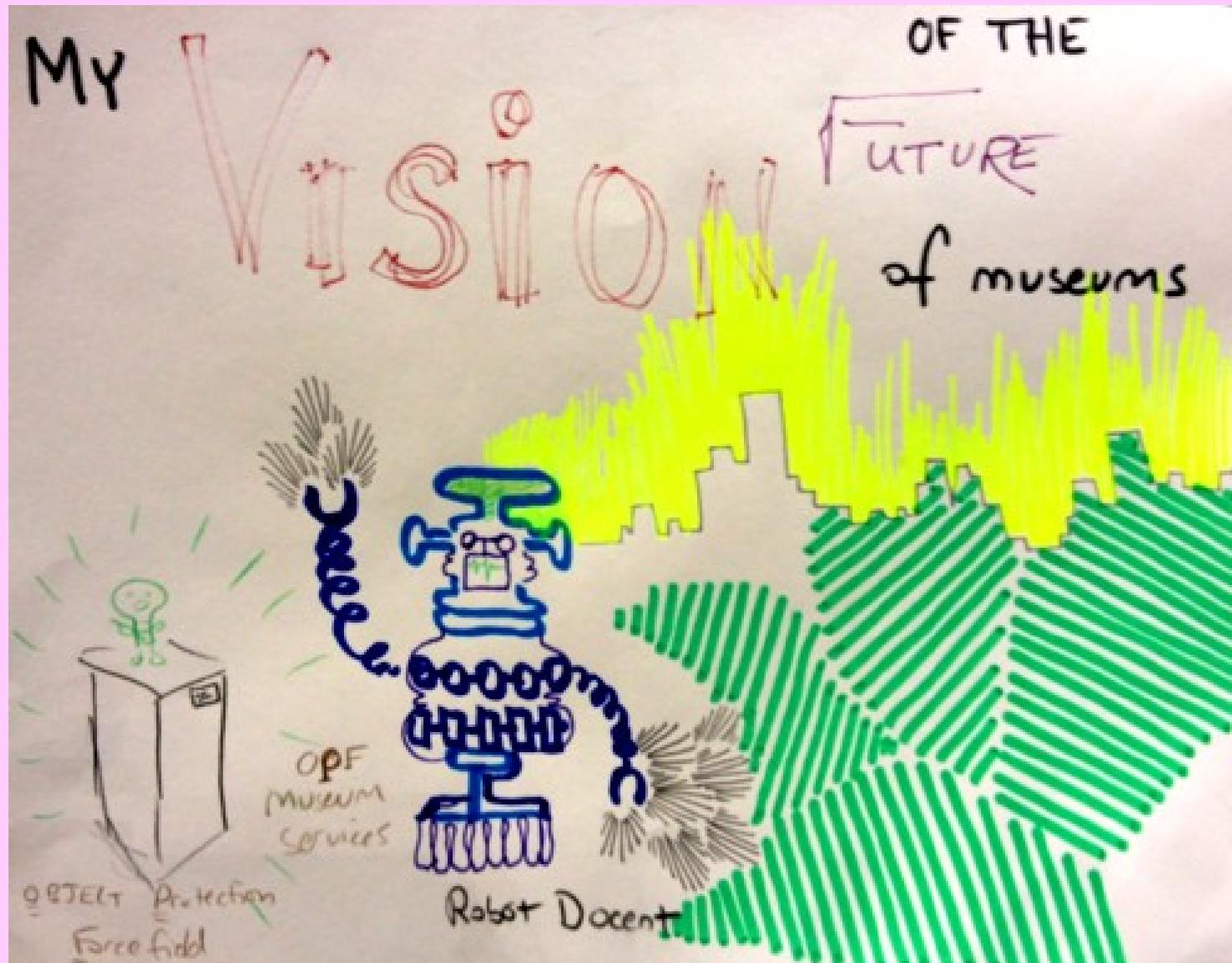
Presentation for your changing demographic



10 Big Mistakes People Make in Thinking About the Future

- 1. The future won't be like the past.**
- 2. Trends end.**
- 3. Avoid groupthink.**
- 4. If it's taboo, it's probably important.**
- 5. Any useful idea about the future should sound ridiculous at first.**
- 6. Ask: What stays the same?**
- 7. The other side is not always wrong.**
- 8. Be aware of different change theories.**
- 9. Don't think in five or 10 years. Think in 100 or 500 years.**
- 10. Don't assume it will be hard. don't assume anything, ever.**

Will You Lose Your Museum Job to a Robot?



Do museums suck – and what are we going to do about it?

The screenshot shows a Windows Internet Explorer browser window displaying the LA Youth website. The address bar shows the URL <http://www.layouth.com/why-museums-suck/>. The page features a blue and yellow header with the LA Youth logo and navigation links: POSTER YOUTH, COOL LINKS, GET A JOB, HOME, and LOG IN. The article is dated February 6, 2013, and is titled "Fall Arts Guide 2001: Beyond the Mall".

Why museums suck

Howard, 15, always hated museums, and visiting six of them didn't change his mind.

By **Howard Hwang**, 15, Marshall HS

Most museums suck. Really they do. Museums always have that cold feeling. Very adultish and professional, it makes you uncomfortable. And museums are filled with old people. I don't have anything against old people, but I've noticed that when there are old people around, it's usually boring.

This summer, as I set out to visit six museums, I dreaded it, but then I'd have a sudden surge of happiness when I remembered that I would be able to bash them in this article. I like making fun of things because I like laughing. When you go to museums, you don't get to laugh, unless it's at the stupid paintings and how much they cost. The artist will put some blotches of paint on a canvas, give it some stupid name, and the painting will end up costing around \$1 million. I don't get it. Why do they do stuff like that?

I could make up a painting with blotches of paint and call it some stupid title like, "Inside the mind of an L.A. Youth writer." Then I would say some French guy painted it. And BAM!—an easy million dollars. That's not art. I respect landscape painters, people who paint portraits, and painters who paint anything that looks real, not that modern stuff. They call it modern art, and it should be called crappy art. I know I'm rude, but I don't care. This is how I feel.

So here we go: **The Norton Simon Museum** in Pasadena. The thing I really liked about the Norton Simon was the super-clean bathroom and extra-cold water in the water fountain. But the art—well, what can I say? I saw this one Picasso painting that looked like Sharpie marks and White-Out on cardboard-like paper called "Heart of a Young Girl." It was so lame. This tour guide came out and she started making fun of it, but then she actually explained how Picasso started a new type of art. He started painting an image



POLLS

What do you think Barack Obama should make his top priority?

- Immigration
- The economy
- Global warming
- Helping the poor
- Gun control
- Gay rights

[View Results](#)
[Polls Archive](#)

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Windows taskbar at the bottom shows the Start button, several application icons, and the system tray with the date 10/02/2013 and time 14:47.

ALVA Research

BDRC's research of visitor attractions for the Association of Leading Visitor Attractions (ALVA), presented to the Visitor Attractions Conference in October 2012, highlights amongst the five key trends for 2013:

- **Staff are very often the single most influential driver of the overall visitor experience**
- **Staff can demonstrate to visitors that they 'belong'**
- **Staff can make the visitors privy to the stories and factoids that you cannot find on the internet**
- **Staff are instrumental in bringing 'the attraction to life'**

(Quoted by Bryn Jones Associates)

What do we need to do – 1 ?

- Working in a world where the only elements of service which are specifically funded are free at point of delivery and charges apply to other services. This involves developing new business models and, for example, checking that charged activities really generate income
- Being sure we understand who is the audience for particular activities (e.g. is it stakeholders or the public), and are we sure that we have properly established both outputs and outcomes
- The new ways in which we can engage users digitally in a Web 2.0 world where users expect their online experience to be interactive and both customised and customisable
- Increased democratisation reflecting both a re-evaluation of how we source and value knowledge and organisational change in our approach to empowerment

What do we need to do – 2 ?

- Examine and define the role of museums and archives as, respectively, creators, editors, and publishers of knowledge
- Critically examine what we each do to assess which activities add value and which activities could be stopped, either for a period of time or altogether
- Re-evaluate collections and look at those which contribute to delivering our core mission and those which don't – Nick Poole tweeted on Tuesday that he was in a room with 24 museum and none had disposed of objects
- Ensure that we maintain an element of blue sky thinking

What do we need to do – 3 ?

- Work closely with colleagues across different discipline areas both within and without your organisation – the success of so much of our work is based on our knowledge and skills and it is critical that we maintain this, however some of the best projects come where staff work across their specialist areas.
- Take responsibility and take risk – to succeed in an increasingly challenging world we are going to need to continue to seize opportunities and, on occasions, take risks – this is how innovation happens

TWAM

9 museums on
Tyneside and
archives
across Tyne
and Wear



We reviewed . . .

- Customer Journey
- Performance Accountability Chain
- Strategic Focus
- Customer Ergonomics

Most importantly we . . .

- Created a band of brothers (and sisters) and made them responsible
- Provided a framework of challenge and support
- Allowed only one priority within the process
- Improved quality and timeliness of management information

Lessons learned

Attitude crucially important - GNM

May need to focus broader than simple commercial – footfall, signage

Understanding of products e.g. Top 50, T-shirts

Need to remove blockers in the system

Change takes time – need to sustain the process

The Enterprise Dividend

An entrepreneurial approach can give the following benefits – known as the ‘enterprise dividend’:

- Greater flexibility and responsiveness to customers and their needs
- Greater focus on innovation, and engagement of all staff and supporters on financial sustainability
- Greater engagement with customers who feel they are participating in transactions – and are both more demanding and more supportive
- Organisational and cultural change
- Associated with improved knowledge about customers/visitors
- Encourages real examination and reduction of overheads

We are not alone . . . MGS Conference

Things to think about?

Why do you want career development

What is the relationship between your career development and organisational health

What are you doing about the iceberg melting

How are you responding to the future – which starts today!